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# **GCE MARKING SCHEME**

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**ENGLISH LANGUAGE  
AS/Advanced**

**SUMMER 2015**

## **INTRODUCTION**

The marking schemes which follow were those used by WJEC for the Summer 2015 examination in GCE ENGLISH LANGUAGE. They were finalised after detailed discussion at examiners' conferences by all the examiners involved in the assessment. The conferences were held shortly after the papers were taken so that reference could be made to the full range of candidates' responses, with photocopied scripts forming the basis of discussion. The aim of the conferences was to ensure that the marking schemes were interpreted and applied in the same way by all examiners.

It is hoped that this information will be of assistance to centres but it is recognised at the same time that, without the benefit of participation in the examiners' conferences, teachers may have different views on certain matters of detail or interpretation.

WJEC regrets that it cannot enter into any discussion or correspondence about these marking schemes.

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**LG1 - Summer 2015**  
**Unit-specific Guidance**

In this unit, candidates are required to answer two sections. Section A is to be marked out of **40 marks**, and Section B out of **20 marks**, making a maximum possible total of **60 marks** for this unit.

**Relevant assessment objectives**

There are three assessment objectives that apply to both sections of this paper.

- AO1:** Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.
- AO2:** Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge and linguistic approaches.
- AO3:** Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.

**AO1 accounts for half** the assessment in both Section A and Section B, but the weighting of the other two AOs varies, and is explained below in the relevant section.

<b>SECTION A: THE LANGUAGE OF TEXTS</b>
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The ratio of the three AOs for Section A in terms of weightings is:

**AO1: 4;**      **AO2: 1;**      **AO3: 3.**  
(20 marks)    (5 marks)      (15 marks)

It can thus be seen that AO1 accounts for half the assessment in this section, while AO3 has three times the weighting of AO2.

This section will be marked out of **40** marks.

**Reminder**

In making judgements, look carefully at the Notes and Overview which follow, and the Assessment Grid which appears at the end of this Section.

## SECTION A: TABLE TENNIS

### General points

Candidates are asked to analyse two texts related to table tennis. The major focus is on the use of language, especially how language is used to present table tennis for particular audiences and purposes. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

There is no shortage of features to write about, and the Notes which follow are by no means exhaustive. Candidates are not expected to make all these points in the time available, but the best answers will cover a wide range. **They should not indulge in mere feature spotting**, and it is important to look for a sound organisation of the answers and of the linguistic points within them. It is also important to have an open mind in marking the answers and to be prepared to accept other points, provided that they can be supported from the text(s).

### Notes

There are separate notes for each text, indicating **possible points** that candidates might make. Clearly there is some overlap and repetition of features, but the notes have been set out in this way as most candidates will consider each text in turn. Some answers, however, may well be organised under headings. **There should be some attempt to look at some similarities and differences.** Judge each answer on its merits.

These notes are by no means exhaustive, and often only a few examples are given of a feature when there are many more in the text. Candidates are expected to consider the effect of these features, not just to note them. **Accept any other points that are relevant and clearly illustrated.**

∅ is used in examples quoted from the texts where there is an omission e.g. a zero-marked relative clause (*the shots ∅ they are playing* – omitted relative pronoun 'which').

## TEXT A: *The Girls Empire*

### Overview

Text A contains some general information about table tennis (e.g. its worldwide popularity, classlessness, leisure potential, health benefits), but its primary function is didactic. It is an instructive text which aims to advise girls on the ethics of playing, and the importance of duty, 'moral fibre' and an appropriate deportment. The intended audience shapes the tone and content. The voice of the first person narrator is distinctive, marked by judgemental lexis, modals of obligation and imperatives. Although the text conveys some negative attitudes (table tennis is a 'foolish or worthless pastime'; it lacks 'scope for the display of cleverness and individuality'; it is 'childish'), these are clearly not views shared by the writer.

**Address:** *young girls, young persons* (broad references - impersonal); reflexive pronouns *yourself*, possessive determiners *your (daily life), you* (direct address – personal engagement)

**Lexis associated with table tennis:** *ping-pong* (American name first used in 1900 – perhaps reflecting the international target audience i.e. *English speaking Girls all over the World*); *indoor game, the play, the player* (i.e. general references because the focus is on etiquette)

**Lexis associated with social expectations for girls:** *the necessary needlework task, mother's instructions, assistance in the household work*

**Writer's attitude to table tennis:** *No foolish or worthless pastime, no mere amusement ...* (i.e. negated noun phrases challenge negative claims made by other people), *the pinnacle of success, triumph*

**Abstract nouns:** *pastime, amusement, pursuit, pleasures* (table tennis as leisure activity); *ethics, earnestness, enthusiasm, duty, selfishness, thoroughness, character, indifference* (reflect edifying aim)

**Positive adjectives:** *exhilarating, beneficial, inexpensive, accessible* (attitude of writer to table tennis)

**Negative adjectives:** *foolish, worthless, childish* (attitudes of others to table tennis); *ugly* (to describe unappealing attributes like selfishness and an unladylike posture); *fierce, anxious, unattractive, awkward, slovenly* (to describe girls who adopt the wrong attitude)

**Adverbs:** *undoubtedly* (comment); *especially* (emphasis); *promptly, severely* (link to didactic aim of text); *thoroughly, heartily* (indicative of worthy commitment); *feebly, listlessly* (indicative of inadequate engagement); *prettily, gracefully* (desirable attributes)

**Noun phrases:** *a forgetfulness of mother's instructions, the wearing of tight-fitting things, especially sleeves, which would certainly impede ... , a countenance engraved with a fierce and anxious glare* (tend to be long with pre-modification and post-modifying subordinate clauses)

**Present tense verbs:** *are, is, appears, destroys*

**Modal verb phrases:** *would lay down* (intention); *should never be forgotten, must not be allowed* (obligation); *can be played* (possibility); *would...impede, will prove* (certainty)

**Passive verb phrases:** *must be counted, can be enjoyed, should be accorded* (typical of formal style)

**Imperatives:** *be (sure), Pull ... up, take ... to task, try, let me beg* (polite form), *Use, concentrate, do*

**Exclamative:** *How absurd ...*

**Tripling:** *Pull yourself up, take yourself to task ... try to let duties and pleasures ...*

**Patterning:** *exhilarating and beneficial, inexpensive and accessible* (coordinated adjectives); *work and duty, duties and pleasures* (nouns); *feebly and listlessly, prettily and gracefully* (adverbs)

**Figurative language:** *pinnacle ... climbed* (cliché), *like a distracted windmill* (simile)

**Foregrounding:** *Then* (developing argument), *But* (emphatic), *Now* (sense of writer's voice), *Therefore* (conclusion of argument)

## TEXT B: *specialist table tennis website*

### Overview

Since this extract is from a sales site, the primary function is clearly persuasive – readers need to be convinced that it is good for their general well-being to buy a table tennis table. The sales pitch, however, is indirect. By drawing attention to the health benefits of playing, the writer implicitly promotes the product. The tone is positive throughout and the approach is informative with subject specific lexis and direct quotation from a professional used to give authority to the claims made. The target audience is broad – there is an explicit reference to the range of people who can participate in the noun phrase *people of all ages and fitness levels* and the adverb *Worldwide*. Typographical features (bold, subheadings, bullet points) are used to engage the reader and divide the text into easily accessible units.

**Address:** the second person pronoun *you* and the determiner *your* refer to people in general i.e. an informal reference equivalent to ‘one’; *Renowned physician, psychiatrist and brain imaging expert, Dr Daniel Amen* (title + full name = formal); *You* (direct address in quotation)

**Lexis associated with physical health:** *core muscles, heart rate, cardiovascular, lungs*

**Lexis associated with mental health:** *concentration levels, cognitive decline, treatment, dementia*

**Lexis associated with exercise:** *fitness levels, toning and strengthening, exercise, aerobic workout*

**Attitudes to table tennis:** *entertaining, fun, great health benefits, low risk of injury, a fantastic physical work out, a great mental work out* (writer’s POV); *The World’s Best Brain Sport* (medical POV)

**Abstract nouns:** *coordination, balance* (physical health); *strategies, Decisions, concentration* (mental health); *bonding, friendships* (social benefits)

**Adjectives:** all positive - *entertaining, fun, fast* (predicative); *strong and healthy* (postpositive position), *good, great, fantastic, friendly but competitive* (attributive); *even more impressive* (comparative); *best, second most popular, youngest* (superlatives)

**Adverbs:** *regularly, heavier, faster and deeper* (adjectival forms used i.e. SE ‘more heavily’, ‘more deeply’), *efficiently, highly* (degree), *simultaneously, specifically, Incredibly* (attitude)

**Verbs:** *play, improves, toning, strengthening, plan, react, played, hit* (dynamic), *is* (stative i.e. for description)

**Noun phrases:** *the table, Decisions* (simple); *the low risk of injury, a good cardiovascular exercise, the shots Ø they are playing* (a range of modification)

**Time scale:** *play, boosts* (present tense = current understanding); *was* (past tense re. quotation); *are tracking* (progressive = sense of process); *have found* (perfective = past event with current relevance)

**Modal verb phrases:** *have to plan* (necessity), *can be enjoyed* (possibility), *may think* (possibility)

**Passive verb phrases:** *can be enjoyed, can... be played* (i.e. avoids the need for an impersonal subject i.e. ‘you can enjoy’); *is ... being recommended* (i.e. avoids need to cite specific authority/study)

**Imperatives:** *Lose (weight), Get Fit, Ward off, assist* (in bold subheadings so stand out - persuasive)

**Patterning:** *Not only ... it is also, As well as ... is also* (emphasis on second, unexpected element); *You ... may think ..., but I think ...* (contrast)

**Tripling:** *entertaining, fun, fast* (emphatic); *reflexes, hand eye coordination and balance; concentration levels, short term memory and decision making ability; tracking ... planning ... figuring out ...* (part of the persuasive rhetoric of advertising); *physician, psychiatrist and brain imaging expert* (emphasises authority of contributor)

**Figurative language:** *like aerobic chess* (simile)

**Foregrounding:** *Worldwide, Most notably* (adverbs), *Because of the low risk ...* (prepositional phrase), *When played regularly* (adverbial clause) i.e. to draw attention to important concept

**AS ENGLISH LANGUAGE**

**LG1 Section A Assessment Grid**

<b>Band</b>	<b>Marks</b>	<p align="center"><b>AO1</b>  <b>Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.</b></p> <p><b>Weighting: 20 marks</b></p>	<p align="center"><b>AO2</b>  <b>Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches.</b></p> <p><b>Weighting: 5 marks</b></p>	<p align="center"><b>AO3</b>  <b>Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.</b></p> <p><b>Weighting: 15 marks</b></p>
<b>1</b>	<b>0-10</b>	<p>Attempts to communicate some limited knowledge with limited use of terminology, which is often misunderstood. Written expression has frequent lapses of clarity and accuracy, more apparent at the bottom of the band. Weak structure and organisation.</p>	<p>Limited understanding of concepts and issues, but attempts to analyse and discuss may be confused and lacking in clarity, particularly towards the bottom of the band. Some limited knowledge of linguistic approaches, with some attempt to offer support at the top of the band.</p>	<p>Shows limited awareness of contextual factors, with limited ability to evaluate language in use. Some limited understanding and knowledge of key constituents of language, more limited towards the bottom of the band.</p>
<b>2</b>	<b>11-20</b>	<p>Basic knowledge, becoming more adequate towards the top of the band but often sketchy at the bottom. An ability to use some linguistic terms, though often inaccurately especially at the bottom of the band. Adequate expression, but with some inaccuracy and inconsistency. Sense of structure and organization towards the top of the band.</p>	<p>Shows a basic understanding of concepts and issues, but may be inconsistent, especially towards the bottom of the band. Simple discussion and explanation offered in places, with varying degrees of support. Identifies some features of linguistic variation, but knowledge of linguistic approaches more secure towards the top of the band.</p>	<p>Attempting to analyse and evaluate contextual factors, but inconsistent, particularly towards the bottom of the band. Reasonable attempt at evaluating language in use towards the top of the band. Tendency to generalise and merely observe, more marked towards the bottom. Shows some knowledge of the key constituents of language.</p>
<b>3</b>	<b>21-30</b>	<p>Mostly sound knowledge and use of terminology, becoming secure and competent at top of band. Sound expression, generally clear and accurate, becoming well controlled at top of band. An increasingly shaped and organized response.</p>	<p>A sound critical understanding of concepts and issues, and increasingly sound analysis towards the top of the band. Sensible discussion and support offered in places, less evident towards the bottom of the band. Competent exploration of linguistic features. Sound knowledge of linguistic approaches.</p>	<p>Shows a sound awareness of, and increasing ability to analyse, the influence of contextual factors. Able to describe features and to interpret and evaluate competently language in use. Shows overview of texts, more effectively towards the top of the band. Increasingly competent range of linguistic knowledge.</p>
<b>4</b>	<b>31-40</b>	<p>Thorough and assured knowledge, applied with confidence. Accurate and frequent use of terminology. An assured command of coherent and accurate expression. Well- structured response.</p>	<p>A high level of critical understanding of concepts and issues, and an ability to explore them at a high level of interest. Confident knowledge of linguistic approaches, with particularly strong support at the top of the band.</p>	<p>Able to analyse and evaluate contextual factors at a high level, with clear overview and interpretation of language in use becoming sophisticated at the top of the band. Concise, apt illustration. Confident demonstration of knowledge of key constituents of language.</p>

<b>SECTION B: LANGUAGE FOCUS 'LEGO MOVIE' MAGAZINE ARTICLE</b>
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The ratio of the three AOs for Section B in terms of weighting is:

<b>AO1: 2;</b> (10 marks)	<b>AO2: 1;</b> (5 Marks)	<b>AO3: 1.</b> (5 marks)
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It can thus be seen that AO1 accounts for half the assessment in this section, while AO2 and AO3 have equal weightings.

This section will be marked out of **20** marks.

**Reminder:**

In making judgements, look carefully at the Notes and Overview which follow, and the Assessment Grid which appears at the end of this Section

**General Points**

Section B differs from A in that there is a **more clearly defined focus**, in this case on **the writer's attitudes to the film and also the enthusiasm for Lego as a popular toy**. Candidates are expected to concentrate on the analysis of the linguistic features of the text that are relevant to the defined focus. It is important not to over-mark answers that do not have a linguistic focus, and which do not fulfil the objectives above.

There are plenty of features to analyse, and the Notes are by no means exhaustive. The best answers will cover a wide range of points, but will still be selective of features. They should not indulge in mere feature spotting, and it is important to look for a sound organisation of the answers and of the linguistic points within them. It is also important to have an open mind in marking the answers and to be prepared to accept other points, provided that they can be supported from the text(s). There could be a variety of views expressed about the attitudes that are conveyed; be tolerant of differing interpretations, provided that they are based on the use of language, and can be supported from the text.



## Notes

Candidates are required to consider how the writer's attitude to the film and how enthusiasm for Lego are communicated through the lexical choices, not just to note the features. Look for intelligent and interesting discussion, but be tolerant, and credit any valid points that emerge from their analysis of the actual language.

The notes below indicate **possible points** that candidates might make. **Do not use this as a check list**, however, as in the time available candidates will have to select what they see as the most significant features - they cannot possibly cover all the features identified here. Some examples are given, but there are many more in the text. **Accept any other points that are relevant and clearly illustrated.**

**Compound modifiers:** *Toy-turned-movie, toy-to-film, \$200-million-plus, much-hyped, cross-generational, save-the-world, when-brands-collide, London-based* (typical of journalism)

**Colloquial:** *flopped, Thanks to ..., doofus, crams in, guy, sweet spot*

**Idioms:** *taps into, in the pipeline, sank (at the box office), in spades, huge swath, snapped the deal*

**Neologism:** *Legonians* (familiar and affectionate name)

**Proper nouns:** *Battleship, Monopoly, Lego Movie* (film titles); *Jonah Hill, Alison Brie, Will Arnett, Will Ferrell* (film stars); *Batman, Superman, Teenage Mutant Ninja Turtles* (licensed characters); *Universal, Hasbro, Disney, Lego*, (prestigious brands); *London-based Hollywood, Californian*, (place); *Brick Journal, BrickLaboratory.com* (magazine/website)

**References to popular culture:** *Toys "R" Us* (shop), *Candy Land, Ouija, Monopoly* (games), *Stretch Armstrong* (action toy), *Batman, Superman, Wonder Woman* (superheroes), *Han Solo, "Imperial March"* (Star Wars); *H.P. Lovecraft's Cthulhu* (science-fiction)

**Puns:** *Battleship sank ... ripple effect; Monopoly went directly past Go to development hell*

**Positive modifiers describing the film:** *iconic, unique, cross-generational, unprecedented, nostalgia (factor), a little shiver of joy* - even though plot is *nothing special*

**Positive lexis describing Lego:** *dedication, high-quality, better*, (company); *insanely detailed, serious, intricate* (fans' creations celebrating Lego); *ubiquitous* (extent); *Everyone has played ... keeps fans around* (longevity)

**Noun phrases:** *The fellow Legonians who help ... , the dozens of licensed characters Ø the film crams in, a world of grown-ups creating ... animating ... or publishing* (long with a lot of information communicated in the modification – particularly the post-modification)

**Naming:** *An Everyman doofus, the villainous President Business* (characters); *Christopher Ratcliff, a movie-marketing expert with the London-based firm Econsultancy, novelist Joe Meno, Carl Merriam, a 29-year-old Californian who created BrickLaboratory.com, Joe Pulizzi, a brand expert with the Content Marketing Institute* (full name + role to establish position of authority); *Turtles* (informal, familiar)

**Timescale:** *opened, was, looked* (past tense i.e. laying ground for comparison with previous unsuccessful projects); *makes up, is, push, pop up* (present tense re. new film); *has played ...*

**Modal verb phrases:** *may ... build*

**Passive verb phrase:** *is ... drafted* (brings object, i.e. main character, to position of emphasis)

**Imperative:** *(Just) Google ..* (verb formed from a company name)

**Simple sentences:** used in the headlines, *The nostalgia factor is key.*

**Fronted coordinating conjunction:** *But it was not meant to be ...* (emphatic simple sentence)

**Foregrounding:** *When Battleship opened ...* (adverbial time clause); *With film adaptations ..., Thanks to ... , ...* (prepositional phrase); *By casting ...* (non-finite clause)

**Tripling:** *Battleship sank ... Monopoly went directly past Go ... and Universal shed ...; Wonder Woman, the Turtles, and even Lego's 1980s space guy; crafting ... animating ... or publishing*

The text initially emphasises the success of 'The Lego Movie' in the light of the failure of other similar projects - the contrast reinforces the characteristics which set the film apart from its predecessors i.e. the effective combination of familiar Lego figures and well-known characters from big franchises; and the element of nostalgia, which will appeal to adults. The semi-informal tone adds a familiarity and warmth to the review, with the writer's positive attitude explicitly communicated through the positive lexis and reinforced by the quotations he includes. The use of long noun phrases, often in parenthesis, to establish the credentials of the people he cites gives credibility to the opinions. The toy is seen to be universally loved, with adults finding new and creative ways to use it.

Band	Marks	AO1 Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.	AO2 Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches.	AO3 Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.
		<b>Weighting: 10 marks</b>	<b>Weighting: 5 marks</b>	<b>Weighting: 5 marks</b>
1	0-5	Attempts to communicate some limited knowledge with limited use of terminology, which is often misunderstood. Written expression has frequent lapses of clarity and accuracy, more apparent at the bottom of the band. Weak structure and organisation.	Limited understanding of concepts and issues, but attempts to analyse and discuss may be confused and lacking in clarity, particularly towards the bottom of the band. Some limited knowledge of linguistic approaches, with some attempt to offer support at the top of the band.	Shows limited awareness of contextual factors, with limited ability to evaluate language in use. Some limited understanding and knowledge of key constituents of language, more limited towards the bottom of the band.
2	6-10	Basic knowledge, becoming more adequate towards the top of the band but often sketchy at the bottom. An ability to use some linguistic terms, though often inaccurately especially at the bottom of the band. Adequate expression, but with some inaccuracy and inconsistency. Sense of structure and organization towards the top of the band.	Shows a basic understanding of concepts and issues, but may be inconsistent, especially towards the bottom of the band. Simple discussion and explanation offered in places, with varying degrees of support. Identifies some features of linguistic variation, but knowledge of linguistic approaches more secure towards the top of the band.	Attempting to analyse and evaluate contextual factors, but inconsistent, particularly towards the bottom of the band. Reasonable attempt at evaluating language in use towards the top of the band. Tendency to generalise and merely observe, more marked towards the bottom. Shows some knowledge of the key constituents of language.
3	11-15	Mostly sound knowledge and use of terminology, becoming secure and competent at top of band. Sound expression, generally clear and accurate, becoming well controlled at top of band. An increasingly shaped and organized response.	A sound critical understanding of concepts and issues, and increasingly sound analysis towards the top of the band. Sensible discussion and support offered in places, less evident towards the bottom of the band. Competent exploration of linguistic features. Sound knowledge of linguistic approaches.	Shows a sound awareness of, and increasing ability to analyse, the influence of contextual factors. Able to describe features and to interpret and evaluate competently language in use. Shows overview of texts, more effectively towards the top of the band. Increasingly competent range of linguistic knowledge.
4	16-20	Thorough and assured knowledge, applied with confidence. Accurate and frequent use of terminology. An assured command of coherent and accurate expression. Well- structured response.	A high level of critical understanding of concepts and issues, and an ability to explore them at a high level of interest. Confident knowledge of linguistic approaches, with particularly strong support at the top of the band.	Able to analyse and evaluate contextual factors at a high level, with clear overview and interpretation of language in use becoming sophisticated at the top of the band. Concise, apt illustration. Confident demonstration of knowledge of key constituents of language.

## LG4 - Summer 2015

### Unit-specific Guidance

In this unit candidates are required to answer two sections. Both Section A and Section B are to be marked out of **40 marks** making a maximum possible total of **80 marks** for this unit.

#### Relevant assessment objectives

There are three assessment objectives that apply to both sections of this paper, with the same weightings for each section.

- AO1: Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression
- AO2: Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches
- AO3: Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language

**AO1 accounts for half** the assessment in both Section A and Section B, while the other two objectives are equally weighted.

<p style="text-align: center;"><b>SECTION A: ANALYSIS OF SPOKEN LANGUAGE CONVERSATIONS ABOUT PARTIES</b></p>
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The ratio of the objectives in terms of weightings is:

**AO1: 2**  
(20 marks)

**AO2: 1**  
(10 marks)

**AO3: 1**  
(10 marks)

In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

NB: A reminder: AO1 has a double weighting in the assessment of this section.

Section A will be marked out of 40 marks.

**Notes:**

**Aspects of particular significance or interest for discussion:**

Tenor (levels of formality and informality; terms of address)

Subject matter

Level of fluency – in particular, the non-fluency features of Text B

The absence of micropauses functioning as ‘sentence’ markers in places

The use of emphatic stress (frequency; word class)

Interaction and back-channel monitoring features (affirmation/negation; non-verbal)

Turn-taking (mediated by presenter in Text B because participants are in different places; short turns in Text A typical of informal interaction with known participants)

Linguistic differences (professional/expert participants; family members/friends).

Use of lexis: subject specific; high/low frequency; formal/informal; colloquial

Grammatical structures: how close to the written or spoken mode

Level of complexity of the syntax

Verb phrases (tense, voice)

Colloquial features (Text A)

Ellipsis and elision

Examples of patterning

**NOTE:**

∅ is used in examples quoted from the texts where there is an omission e.g. a zero-marked noun clause (*they said ∅ he was better* – omitted conjunction ‘that’) or an omitted verb (*loads of them ∅ delivered yesterday* – omitted primary auxiliary verb ‘be’)

## TEXT A: *Don't Tell the Bride*

**Overview:** In this text, the participants are well-known to each other and are talking about parties on a personal level. The content (wedding-planning with a twist) is designed to appeal to the typical BBC3 audience, a mid-range group of 16-34 year-olds. Despite the fact that it is being recorded for broadcast, the conversations are typical of spontaneous speech. Turn-taking appears to be mostly unplanned and turns tend to be short. The interactions are marked by informality with incomplete and elliptical utterances, overlaps and many colloquial features. Most of the overlaps occur where speakers positively reinforce what is being said through affirmation. On two occasions, however, Becky and Mike are seen to be the dominant participants: Becky ignores her aunt's interruption and continues speaking (l.15); Mike interrupts his friend Rob and takes back the turn (ll.28/31). The positive mood of the interaction can be seen in the way in which Jimmy completes Mike's utterance (ll.39-40). The lexical range is quite narrow with many words repeated. Although the grammatical structures are often complex (e.g. non-finite clauses and noun clauses as objects, non-finite clauses as adverbials), they are rarely long.

### Features of interest that could be analysed and discussed:

**Terms of address:** *Mike, Becky* (first names)

**Proper nouns:** *Cinderella* (fairy tale reference); *Madison Square Garden, Wembley Arena, O<sub>2</sub>* (large venues)

**Field specific lexis:** wrestling (*strangulation, elbow drop*); wrestling show (*fire-breathing, ring girls*)

**Synonyms:** *show/spectacle*

**Concrete nouns:** *ring girls, cards, popcorn, candyfloss, hot dogs*

**Abstract nouns:** *spectacle, show, plans, event* (wedding); *nightmare* (attitude)

**Adjectives:** *big, huge, good, nice, awesome* (positive); *disappointed* (negative); *masculine* (defining)

**Adverbs:** *probably, obviously* (comment i.e. disjunct); *totally, quite, really* (degree); *already* (time); *better* (comparative)

**First person singular pronouns:** *I* – personal viewpoint of main participants (i.e. bride and groom)

**First person possessive determiners:** *my head* (singular – groom's point of view); *our day* (plural – inclusive)

**Second person pronouns:** *you* (direct address)

**Third person singular pronouns:** *he* (general reference to Mike, but in context there can be no ambiguity)

**Noun phrases** (head in bold for clarity): mostly short and straightforward e.g. *my head, the wedding, Cinderella, a nightmare, popcorn* (simple); *a wrestling show, some good plans, fairy tale* (.) *princessy wedding* (pre-modification); *ring girls with cards* (post-modification)

**Predicative adjective phrases:** *disappointed, quite nice, really wow, really good, good, awesome*

**Verb phrases:** *is, want, know, 're* (present = most common); *be demonstrating, 's going to ...* (progressive for on-going actions); *'ve got, 've thought about ...* (perfective for actions in past with on-going relevance); *didn't ... know* (negative)

**Modal:** *might be, might ... be demonstrating* (hypothetical - possibility); *wouldn't survive* (hypothetical - prediction)

**Deixis:** *that* l.22, *there* l.23, *this* l.34 (locational)

**Sentence structure:** most sentences are simple (*I want ring girls ..., that's quite nice ...*); even the complex sentences tend to be short (*I want to incorporate a wrestling show ...*)

**Subordination:** non-finite clauses in object site (*I want to incorporate ...*); noun clauses in complement site (*this is what I've got in my head*); relative clause reflecting on whole sentence (*which is the main thing*); conditional clause (*if he gets it totally wrong ...*)

**Compound-complex sentences** (verbs in bold and conjunctions underlined for clarity): loosely structured, which is typical of informal conversation (*if he **gets** it ... it **might be** ... plus ... **freak out** ... **be** a bit disappointed that **didn't** ... **know** ... or **consider** what I **want** ...; I **want it to feel** like that ... but Ø up close ... and it **to be** ...)*

**Comment clauses:** typical of informal conversation (*I mean, I think*)

**Incomplete structures:** *getting ol. married an' stuff, I want it to go ..., since kinda ...*

**Patterning:** parallel phrases (*a big spectacle a huge show, mine and Becky's*); parallel clauses linked to theme of programme (*getting ol. Ø married; I want ...*); fronted adverbials (*considering ..., if ...*)

**Listing:** *strangulation ... elbow drop; Madison Square Garden Wembley Arena the O<sub>2</sub>; popcorn candyfloss hot dogs* (asyndetic)

**Emphatic stress:** thematic nouns (*wrestling, plans, event, show*); modifiers indicating scale (*big, huge, massive*); predicative adjectives reflecting attitude (*masculine, nice, awesome*); adverbs (*better*); verbs (*survive* = humour)

**Pauses:** grammatical function e.g. marking the end of a grammatical structure (ll.2, 4, 19) or dividing elements in a list (l.26); some mark hesitation (ll.4, 8, 15); some create emphasis (*so (1) kinda masculine; want it to be (1) mine and Becky's ...*)

**Absence of micropauses** at the end of grammatical unit: *... ring girls with ca:::rds I want ...; ... this is good what I want ...* (communicating a sense of excitement and enthusiasm)

**Complete adjacency pairs:** *you know what you want ... Considering ... I want, how might you ... strangulation ...*

**Elision:** *ol., an', you've, that's, meal's*

**Ellipsis:** *Ø you know what you want?, that Ø didn't kinda know ...*

**Normal non-fluency:** *er, kinda, y'know* (fillers); *I want it to go I want it to feel ...* (false start); *he he, yeah yeah* (unintentional repetition)

**Colloquial pronunciation:** *yeah, kinda, y'know, gonna*

**Colloquial usage:** *an' all sorts, freak out, wow*

**Phatic:** *cheers*

## TEXT B: *Today*

**Overview:** This interaction is more formal with expert participants who do not necessarily know each other. The additional complication of having participants in different locations makes the role of the presenter particularly important since the speakers cannot use non-verbal clues to judge the end of a turn. The structure of turn-taking is therefore more formal with fewer overlaps and explicit invitations to speak addressed by Sarah Montague to her guests. Non-fluency features are minimal and overlaps occur only in sections where the tone momentarily becomes more conversational (e.g. when unintentional humour is created by the unexpected clause *all of the guests die* as an example of things going wrong at a party; and as Sarah Montague brings the discussion to an end). The less personal subject matter means that the language tends to be abstract, with more low frequency and polysyllabic lexis. In addition, the intended audience is clearly expected to recognise the names of characters and authors, which are dropped into the conversation without explanation. The formal broadcast context also influences the grammatical structures which tend to be more complex and are often long, despite the fact that the spoken interaction is live rather than pre-recorded.

### Features of interest that could be analysed and discussed:

**Terms of address:** initially formal full name for 'expert' (*Suzette Field*), but later first name only (*Suzette*); very formal use of initials + surname for 'expert' (*DJ Taylor*)

**Field specific lexis:** literary (*novels, book, author, literary, novelists, characters, handbook*); parties (*parties, balls, feast, banquet, party*)

**Abstract nouns:** *history, personnel, outcomes, interactions, repertoire, in-road, issue, suggestions*

**Proper nouns:** characters (*Pooter, Pooh, Bilbo Baggins, Prince Belshazzar*); authors (*DBC Pierre, Anthony Powell, Trollope*); book titles (*Through the Looking Glass, Wonderland, A Buyer's Market*)

**Adjectives:** *best, easiest* (superlative), *eclectic* (formal); *curious, vital, nice, good, terrific* (attitude); *literary, different* (defining);

**Enumerators:** *539BC, 2008* (dates)

**Adverbs:** *very intelligently, terribly wrong* (manner); *certainly, absolutely, actually, effectively* (comment); *really* (emphasis); *quickly, originally* (time); *now, well, then* l.36 (informal linking adverb, discourse marker); *here* (exophoric = book)

**First person pronouns:** *I* (*Suzette Field* talking about her book; *DJ Taylor* talking about parties he would have included); comment clauses (*I mean, I think, I suppose*);

**Second person pronouns:** *you* = direct address by presenter to participants i.e. they never directly address each other; general reference (ll.18-19 i.e. 'one')

**Third person pronouns:** *they* (plural – general reference to parties); *she* (*DJ Taylor* referring to *Suzette Field*)

**Deixis:** *that* (l.36) = a potential second book

**Noun phrases** (head in bold for clarity): some are simple (*a party, an author*), most contain modification: *the best parties, DBC Pierre's Wonderland banquet* (pre-modification); *a lot of the time, the idea of the literary party in terms of ...* (post-modifying prepositional phrase);

*Pooter with (.) rubbing shoulders with Pooh, a handbook on how to throw ...* (post-modifying non-finite clauses); *the easiest thing for an author to do, a vital part of the novelist's repertoire, the two parties that open ...* (pre- and post-modification)

**Predicative adjective phrases:** *as eclectic as possible, almost as good as* (expressing comparison)

**Verb phrases:** *'s* (i.e. 'is' and 'has' l.32), *is, love, 're* (present for statement of fact); *is going, was ... going, 're starting* (progressive for on-going actions); *wanted, figured out, gave* (simple past for completed actions); *'ve got, 've started ... gone, 's done* (perfective for actions in the past with on-going relevance); *was ... going to write* (expression of future intention in the past)

**Modal verb phrases:** *could do* (ability); *can make* (possibility); *'d have liked to ...* (unreal past i.e. something that did not actually happen)

**Sentence structure:** there are few simple sentences (*you've got Bilbo Baggins*); most are complex (*it's a curious thing the a. uh trying to describe a party; there are some I'd have liked to have seen in there ...*) or compound-complex (*it's not at all and I think what Suzette's done is ... deconstruct ...*);

**Incomplete structures:** *because you can make ...* (linked to/completing previous comment); *and Prince Belshazzar* (interruption by DJT); *I think she's done* (false start)

**Word order:** fronted vocatives (*Suzette Field, D. DJ Taylor*), adverb placed after auxiliary + *-ing* participle rather than between the verbs (*we're starting effectively*), medial-position vocative (1.34)

**Grammatical mood:** *what a job ...* (exclamative); *how did you de. decide ..., are there any ...* (interrogative); *do send ...* (polite imperative)

**Comment clauses:** *I mean, I think, I suppose*

**Tag questions:** conversational – signal for engagement i.e. turns statement into question (*is it?, I.12*); marks engagement in humour (*isn't it? I.23*)

**Patterning** (indicative of the formality of the context): *how much history and how many novels ..., Pooter ... Pooch ..., from Belshazzar's feast ... to DBC Pierre's ... , the history of literature and the history of parties* (parallels); *you've got ... you've got ...* (repetition to suggest range); *its personnel its menus its outcomes its interactions, in terms of social interaction in terms of characters ...* (asyndetic listing); *parties ... funerals* (analogy)

**Interactive features:** *yes, yeah, {laughs}, no*

**Emphatic stress:** (less dominant than Text A) character names; adjectives (*best, easiest, vital*); key verbs (*trying, deconstruct, throw*); listed nouns (*personnel ... menus ... outcomes; interaction ... characters*)

**Pauses:** all speakers are relatively fluent with only a few pauses used e.g. momentary hesitation (ll. 5, 27), marking the end of an unfinished utterance (l.15), thinking time (ll.1, 13) 20)

**Elision:** *you've, it's, Suzette's, I'd, we're* (all typical of speech)

**Normal non-fluency:** relatively few examples - *uh, er* (fillers); *I've I've, they're they're, most most* (unintentional repetition); *de. decide, D. DJ Taylor, a. uh* (hesitation)

**Colloquial pronunciation:** *yeah*

**Informal expressions/verb idioms:** *goodness knows, figured out, rubbing shoulders with, 've got*

**Hedges:** *just* (l.4), *I think, I suppose, kind of*



<p style="text-align: center;"><b>ANALYSIS OF WRITTEN LANGUAGE OVER TIME</b> <b>SECTION B: NON-FICTION WRITING ABOUT WITCHES</b></p>
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The ratio of the objectives in terms of weightings is:

**AO1: 2**  
(20 marks)

**AO2: 1**  
(10 marks)

**AO3: 1**  
(10 marks)

In making judgements, look carefully at the separate sheet with the marking grid, and at the Notes which follow.

N: A reminder: AO1 has a double weighting in the assessment of this section.

Section B will be marked out of 40 marks.

This section is focused on the language of the three texts as examples of writing about witches and witchcraft.

Reward comparisons between the texts, and understanding, analysis and evaluation of the effectiveness of the writers' use of language. Knowledge of differences in language over time and the ability to analyse the changes are central, but in addition look for sensible awareness and discussion of the tenor of the extracts, the attitudes of the writers and the influence of the contexts.

What distinguishes the best answers from the competent is usually the ability:

- to compare the texts effectively
- to engage with the evaluation of the language
- to show understanding of the style and conventions of the specific genre (non-fiction writing about witches)
- to make a wide range of points and group them, rather than plodding through line by line
- to choose the most appropriate examples to support the points made
- to recognise and explore variations in the form and meanings of language from different times in specific contexts
- to discuss and explain language features accurately and interestingly

**Notes:**

The main focus is on the exploration of language in specific contexts from different periods, and on similarities and differences in non-fiction writing about witches. There are many points that could be made, and the following notes suggest just some of the possible areas of interest. They are by no means exhaustive and it is important to have an open mind – be prepared to accept other sensible arguments based on the language of the texts, and look out for evidence of the ability to apply knowledge and use analytical methods.

## TEXT A: from *The Discoverie of Witchcraft*, Reginald Scot, 1584

### Overview

Scot's aim is to prove that witchcraft does not exist by challenging commonly held superstitions and by suggesting that belief in such magical powers is an insult to the true power of God. The extract focuses on the kind of women who are accused of being witches and the circumstances in which they become associated with sorcery. The language is often descriptive, with lists of emotive adjectives used to influence the reader – we are encouraged to see the old women as victims rather than as perpetrators. Scot's use of a third person narrative distances the argument from personal opinion, adding to the objectivity of the case he puts forward. The emphasis is on interpreting evidence (e.g. the fact that the women have no visible benefit in their lives undermines the validity of their supposed bargain with the devil; death and illness are inevitable and it is only the *ignorant* who see a link between these events and an old woman's curse). His attitude is revealed, however, in the adverbs (*commonly, hardlie, Doubtlesse*), which clearly mark his disapproval of contemporary prejudice. There is an element of social comment in his description of poverty and an implicit judgement of the justice system which encourages the old women to see a direct connection between their curses and local events.

### 1. Linguistic features of interest that could be analysed and discussed

**Terms of address:** *women* (neutral), *wretches* (emotive); *Justice* (formal title)

**Abstract nouns:** *mischeefe, calamitie, melancholie, art, beautie, honor, vengeance, confession*

**Concrete nouns:** *house, doore, pot, milke, yest, pottage*

**Proper nouns:** *Justice* (legal authority), *God* (religious authority)

**Adjectives:** emotive to create sympathy (*lame, bleare-eied, pale, poore, deformed, miserable*); reflecting attitudes (*odious, feared, tedious*); some are fundamental to Scot's argument (*superstitious, earnest, constant*)

**Pronouns:** **third person plural** *they* (subject) and *them* (object) to describe the group of old women classed as witches; **third person singular** *she* (subject) and *hir* (object, l.18) to present witches as a type

**Stative verbs:** *bee, are, waxeth*

**Adverbs:** *commonly, easilie, strangelie, fowlie, onelie*

**Lexical sets:** *apoplexies, epilepsies, conuulsions, hot feuers* (illness); *milke, yest, drinke, pottage* (food/drink); *the diuell, the diuels hands, Gods Glorie, God himselve* (religious)

**Noun phrases** (head in bold and modification underlined for clarity): simple (***mischeefe***, ***their necessities; knowledge, their expectation***), pre-modification (*an earnest and constant imagination*, *These miserable wretches, a perfect and visible bargain*) and some with post-modification (***women*** *which be commonly old ...*, ***the abilitie*** *of humane nature*; *those **places** where they beg or ...* )

**Adjective phrases (complements):** *old, fowle, leane, so odious vnto all their neighbors*

**Verb phrases:** **present tense** to describe the witches (*are*) and their actions (*go, beg, borrowe, cursseth*); **present perfective** to indicate a past event with present relevance (*hath ... gotten, hath brought*); **modals** (*dare offend ... denie, can doo, could hardlie liue*)

**Passive voice:** distinguishes between Scot's opinion and superstition (*are said to bee ...*, *they are said to make ...*); removes agency implying the women are not responsible for events (*is brought to passe, are visited*); makes witches the theme of sentence (*are ... persuaded, is driuen*)

**Subjunctive:** *as it were* (expression); *which be commonly ...* (uncertainty of assumption)

**Ampersand:** &c. - orthographic variant of etc. i.e from the Latin 'et cetera' (and the rest), where the ampersand is a ligature of 'et' (and)

**Syndetic listing:** *old, lame, bleare-eied, pale, fowle, and full of wrinkles* (describing the women); *what mischeefe, mischance calamitie, or slaughter ...* (categorising unfortunate events); *a pot full of milke, yest, drinke, pottage, or ...* ('necessities' for which women must beg)

**Asyndetic listing:** *poore, sullen, superstitious* (describing the women); *apoplexies, epilepsies ...* (diseases)

**Polysydeton:** *die, or falle sick; or ...*

**Patterning:** *neither their necessities, nor their expectation ... but rather ...; beg or borrowe; despised and despited; imprecations and desires .... harmes and losses*

**Long compound-complex sentences** (verbs in bold and conjunctions underlined for clarity): *The witch **being called** ... **is driuen to see** ... hir imprecations and desires and hir neighbors harmes and losses **to concurre**, and as it were ... **to take effect**: and so **confesseth** that she ... **hath brought** such things **to passe** ...*

## 2. Historical/archaic aspects of language used

### Spelling

**Extra final -e:** nouns (*milke, drinke*); verbs (*passe, aske*); adjectives (*poore, leane*)

**Doubling:** *bee, diuell, reprooued, cursseth, concurre, doo*

**Single consonant:** *goten, goddes*

**i/y interchange:** *bleare-eied*

**-ie used instead of -y in final position:** *calamitie, hardlie, onelie*

**u/v interchange:** *diuels, whatsoeuer* (medial); *vnto, vpon*, (initial)

**Inconsistencies:** *bee/be; diuell/diuels*

**Other spellings of interest:** *mischeefe, releefe; honor, neighbors; shewing; yest, welth*

### Lexis

**Archaic words:** *drousie* (figurative use – 'dull', 'sluggish'), *pottage* ('soup, stew'), *despited* ('express or show contempt for', verb now obsolete), *imprecations* ('the act of invoking evil or a calamity, cursing'); *in tract of time* ('passing of time'); *thereof, vnto, Wherein* (formal/archaic)

**Semantic change:** *lewdnesse* ('ignorance, foolishness' – this meaning now obsolete)

### Grammar

**Archaic present tense third person inflection:** *falleth, waxeth, cursseth, hath*

**Archaic past participle:** *goten* ('obtained, acquired', now rare except in adjective 'ill-gotten')

**Relative pronouns:** *which* (l.1) and *that* (l.6) used for people; *Which* in initial position

**Archaic possessive singular determiner** (*hir neighbors, hir confession*) and **pronoun** (*despited of hir*); plural determiner as in contemporary English (*their neighbors*)

**Archaic use of prepositions:** *so odious vnto all their neighbors* ('to'); *despited of her* ('by')

**Many subordinate clauses:** *one sort ... as are said* (RelCI) *to bee* (NFCI) *... are women* (MCI) *which be* (RelCI) *... in whose drousie minds the diuell hath goten* (RelCI) *... so as, what mischief ... is brought* (NCI) *to passe* (NFCI) *they are ... persuaded* (ACI) *... Ø the same is done* (NCI) *... imprinting* (NFCI)...

### Punctuation

**Commas:** separating subject and predicator (*One sort ... witches, are ...*); absence at end of parenthesis (*... from house to house, and from doore to doore ...; ... Justice, by due examination ...*); **semi-colon:** separating multiple conjunctions (*neither ..., nor ...; but rather .....*); **possessive -'s inflection** not yet in use (*diuels hands, Gods glorie*)

## TEXT B: from *Commentaries on the Law of England*, William Blackstone (1769)

### Overview

William Blackstone is writing about witches and witchcraft in a formal context. The language is often legalistic with subject specific terms and legal references. Since his aim is to explain the English legal system, his account clearly refers to specific acts and he uses lists of non-finite clauses to highlight legal detail (*invoking ... consulting ...; to use ... tell ... discover*). Unlike Scot, Blackstone does not deny the existence of witchcraft – rather, he suggests that such a denial would be synonymous with doubting God’s word as it is written in the Bible. There is, however, a similarity in their recognition that those punished are often disadvantaged old women. The polysyllabic, and often Latinate, vocabulary and the formal use of the general pronoun *one* add to the formal tenor. There are, however, some occasions where the voice of Blackstone emerges: in the first person reference (*I mean*), in his use of the first person possessive determiner (*our ancient books, our own laws*) to engage with the reader, and in loaded lexis such as *wretches* (noun), *dubious* (adjective), *deservedly* (adverb).

### 1. Linguistic features of interest that could be analysed and discussed

**Terms of address:** *ancient females, poor wretches; all persons, any person* (general, non-specific gender reference)

**Lexical set of witchcraft:** *witchcraft, conjuration, enchantment, sorcery, sorcerers, a witch* (nouns); *evil spirits, infernal arts* (noun phrases); *invoking, covenanting* (verbs)

**Lexical set of law:** *crime, offense, penal, heresy, statute, guilty, felony, acts, misdemeanor* (nouns); *prohibitory laws, civil law, benefit of clergy* (noun phrases)

**Lexical set of punishment:** *the flames, gallows, executions, imprisonment, pillory* (nouns); *punishes, punished* (verbs)

**Lexical set of religion:** *God and religion* (coordinated nouns); *the revealed word of God, the old and new testament, the express law of God* (modified noun phrases), “*thou shalt not ...* (biblical quotation)

**Concrete nouns:** *gallows, pillory, sorcerers, witch*

**Abstract nouns:** linked to witchcraft (*conjuration, enchantment, sorcery*); linked to law (*testimony, law, statute, felony, crime, misdemeanor*); general (*existence, possibility, commerce, prejudice*)

**Personal pronouns:** formal/general reference using **third person singular** *one* set against **first person singular** (*I*) to indicate writer’s subjective interpretation

**Neutral, defining adjectives:** enumerators (*sixth, four*); legal (*prohibitory, civil, stolen*); books (*old, new* - the two sections of the Bible; *ancient* – suggesting age and prestige)

**Emotive adjectives:** linked to witchcraft (*evil, infernal, occult*); writer’s attitude (*dubious*); description of the women often accused of being witches (*ancient, poor*)

**Dramatic verbs:** *invoking, consulting, covenanting with, entertaining, employing, killing, hurting; suffer, sacrificed*

**Stative verbs:** *are, is*

**Adverbs:** *flatly* (emphasis), *equally* (focusing attention), *lately* (time); *seemingly, deservedly* (attitude)

**Noun phrases** (head in bold and modification underlined for clarity): some are simple (***death, the sorcerers, this crime, the conquest***); many are long, with both pre- and post-modification (A *sixth species of offenses against God ... of which our ancient books are ...*; the *revealed word of God; the misdemeanor of persons pretending to use ... tell ...*, or *discover ...*)

**Predicative adjective phrases (complements):** *full; penal; guilty of felony without benefit of clergy*

**Verb phrases: simple present** for recounting the current situation (*are, is, suppose, punishes*); **simple past** for events/legal rulings no longer applicable (*enacted, continued*)

**Passive verb phrases:** *were sacrificed, is ... punished* (placing emphasis on the object of the sentence by making it the theme i.e. *wretches, The misdemeanor*); *shall ... be carried on ...* (justice system responsible for prosecutions understood)

**Modal verb phrases:** communicate a hypothetical condition with statement of duty, obligation, propriety (***should be ... and suffer, "thou shalt not suffer..."***); future (***shall ... be carried***)

**Subject specific phrases:** *enacted by statute, without benefit of clergy*

**Patterning:** gives a sense of balance and reason to the argument i.e. additive (*not only ... but also ...*); i.e. parallels (*by ... examples ..., or prohibitory laws; ... before and since ...; by statute ... and again by statute ...*)

**Listing:** legalistic in its attempt to be inclusive of all possible crimes (*invoking ..., or consulting, convenanting with, entertaining, employing ...; to use ... tell ... or discover ...*)

**Sentence structure:** long sentences with frequent subordination e.g. the third sentence contains 6 clauses – 2 main (*... is ... and ... is*), 2 non-finite (*To deny ... to contradict...*) and 2 relative (*which ... has ... borne, which ... suppose ...*); in some cases, however, the subordination is no more than a sequence of repeated non-finite clauses, and the second sentence is simple (an emphatic statement of the writer's focus)

**Marked sentences with initial position conjunctions:** *And our own laws ...* (emphatic); *And accordingly ...* (additive – emphasis is on the nature of the change); *But all executions ...* (signposting the importance of the current change in the law); *But the misdemeanor ...* (reinforcing the detail of the current offence).

## 2. Historical/archaic aspects

**Spelling:** *offenses* (noun) - contemporary English spelling 'offence' (similar pattern seen in: 'hennes' → 'hens' → 'hence' and 'ones' → 'ons' → 'once'), but 'offense' in US; *misdemeanor, neighbors*

**Archaic lexis:** *nay* (i.e. adverb to introduce a more emphatic statement than the one just made - now archaic); *thou* (biblical quotation); *condemning ... to the flames* (i.e. death by burning, archaic); *suffer death* ('to be put to death' - now rare); *felony* (originally 'crime punished by total forfeiture of lands', legally classed as more serious than a misdemeanor until 1967; now more prevalent in US); *pillory* (device for punishment, historical); *gallows* (means of inflicting death by hanging, historical); *ancient* ('old' - now archaic)

**Semantic change:** *species* (in this context of abstract 'type' now obsolete); *commerce* (conversation/interaction with God or spirits – in this context now obsolete); *suffer* (I.9, 'allow' – now rare/archaic)

**Archaic grammar:** inversion of lexical verb and negative particle (*knows not*); archaic 2<sup>nd</sup> person present inflection *shalt* (biblical quotation)

**Punctuation: lower case** for *the old and new testament* (proper nouns – sections of the Bible); **possessive -'s inflection** now in use (*a year's imprisonment*); **colon** where we would use comma or semi-colon (*kingdom: and many ...*)

## TEXT C: from *Witchcraft Today*, Gerald Gardner (Phoenix, 1954)

### Overview

In this extract, Gardner is clearly suggesting that witchcraft is not only possible, but continues to be practised by people who have special skills. At times, he may distance himself from the claims about witches' powers (*They say that ... , I am not stating that ... , I only record ...*), but his implicit acceptance is evident in the tentative clauses *I am inclined to believe ... , I can sometimes see ... , it is reasonable to believe*. As a first person narrative, Text C is more subjective than Texts A and B. The repetition of *I think*, the disjunct *Personally* and references to Gardner's own experiences reinforce this. The style is also more informal with contractions, colloquial expressions (*there is something in ...*) and parenthetical asides. To balance this, however, there is evidence that Gardner is trying to give his account a more formal tenor in his use of scientific (*electro-magnetic field, formulae, to experiment*) and pseudo-scientific (*aura, nerve force*) language. He also cites a professor to give status to his account and uses multiple pre-modification (*very learned Continental*) to create a sense of authority. The use of direct speech allows evidence to be presented without any authorial intervention – the witch is given the opportunity to explain her situation. Interestingly, the problems she experiences are no different from those described in the earlier texts. Gardner's account does not mention God as the earlier texts do, and where Blackstone cites the Bible Gardner cites *the witches' dictum*.

### 1. Linguistic features of interest that could be analysed and discussed

**Proper nouns:** *Bikinis; Goddess*

**Concrete nouns:** *professor, witches, people, village, windows, flesh, clothes, slips, Bikinis*

**Abstract nouns:** linked to argument (*information, communication, publicity, knowledge, persecution, imagination, belief, practice, truth, falsity*); linked to witchcraft (*aura, formulae, force, clairvoyance, will-power, dictum*)

**Lexical set:** *witch trials, witches, Witchcraft* (witches); *clairvoyance, the use of will-power* (powers); *electro-magnetic field, formulae, blood supply, to experiment* (scientific); *aura, nerve force, a beam of force, astral body*, (pseudo-scientific)

**Distinctive lexis:** *aura, nerve force, astral body* (subject specific); *Bikini* (noticeably modern word - from the atoll 'Bikini' in the Marshall Islands where an atomic bomb test was carried out; appeared in French magazine in 1947 to describe a new style of beachwear i.e. would cause shock just as the atomic test had); *dictum* (Latinate – gives the sense of an authoritative utterance or pronouncement)

**Personal pronouns:** **singular first person** *I* (writer; speaker in direct speech); **third person singular** *he* (professor); **second person singular** *you* (l.6, direct address in speech; l.25, witches' dictum); writer's use of *you* can be seen as a direct address to engage readers (l.26-27), and a broader general reference (i.e. informal equivalent of 'one')

**Adjectives:** *Continental, Religious, electro-magnetic, bare, traditional, naked*, (neutral); *very learned, wonderful, natural, comfortable* (positive); *afraid, very strong* (negative)

**Stative verbs:** *was, are, is, believe, think, be, becomes*

**Dynamic verbs:** *stimulates, creates, train, blend, project, release, increasing, quickening, slowing down*

**Idioms/multi-word verbs:** contribute to informal tone (*writing up; the last thing they want, pay for; whatever it is*)

**Adverbs:** *Moreover, however* (linking sentences – developing argument); *nowadays* (time); *Personally* (comment by speaker on manner in which they are speaking); *only, unduly* (decreasing intensity); *obviously, possibly* (comment re. certainty/doubt of content); *simply* (providing qualifying emphasis)

**Attitudes:** *afraid to go ...* (adjective phrase), *in danger of losing ...* (prepositional phrase), *persecution* (noun), *be blamed* (passive verb phrase); *this wonderful knowledge* (noun phrase); *interesting to try* (adjective phrase)

**Hedging:** *I am inclined to believe, I think ..., sometimes, only, possibly, They say that ...*

**Elision:** *Isn't, doesn't* (in direct speech); *'tis* (proclitic – archaic in witches' dictum)

**Noun phrases** (head in bold and modification underlined for clarity): few are long (a very learned Continental **professor** who was writing up ...); many have straightforward modification (Religious feeling, the astral body, a beam of force) or are simple (*Witchcraft, clairvoyance, These practices*) → closer to speech than Texts A and B, though still has few informal features

**Predicative adjective phrases (complements):** *afraid to go ...*; very strong; *sick, naked, simply natural and comfortable*

**Verb phrases:** **simple past** for writer's research (*told, was*); **simple present** for statements of fact (*are*), descriptions of process (*stimulates, creates*) and the writer's beliefs (*is, think, believe*); **past perfective** for events in the more distant past (*had obtained, had been*); **past progressive** for a past event with ongoing relevance (*was talking, was writing up*); **passive** (*be blamed, could be worn*)

**Modal verb phrases:** *should be blamed, should think* (probability); *can ... see, can train ...* (ability); *would be* (unreal meaning i.e. event not yet taking place); *might heed* (making suggestion); *must be* (obligation)

**Subjunctive:** *if it were known* (hypothetical)

**Syntax** (verbs in bold and conjunctions/subordinators underlined): mix of sentence structures with some simple in the direct speech (*There **is** no persecution nowadays.*); most are compound-complex (*These practices **include increasing and quickening ... or ... slowing... down ... so it is ... to believe that it does have...***)

**Subordination:** often made up of noun clauses following *think/believe* and non-finite clauses **Marked themes:** *But* (coordinating conjunction – emphatic); *Moreover* (adverb – developing sense of argument); *If it were known ...* (adverbial clause – condition); *Personally* (adverb – point of view)

**Parenthesis:** sample experiment (*I should think that slips or Bikinis ...*) – sense of writer emerging (for a twenty-first century reader, it seems almost tongue-in-cheek set against the writer's apparent aim of bringing gravitas to the subject)

**Patterning:** tripling (*can train ... can project ... can use ...; increasing ... quickening ... slowing ...*); parallels (*there is something ... there is something; stimulates ... creates ...*)

**Punctuation:** *I only record ... that they attempt ..., and believe ...*) - **comma** before *and* presumably marks out two coordinated main clauses relating to the writer (*I record ..., and (I) believe*) i.e. statement of his belief in witchcraft BUT could be linking two coordinated noun 'that' clauses (*they attempt ..., and (they) believe*) i.e. distancing himself from claims made by witches; *you are no longer naked, you are ...* loose connection of clauses (comma splicing)

## A2 ENGLISH LANGUAGE LG4 Sections A and B Assessment Grid

Band	Marks	<b>AO1</b> Select and apply a range of linguistic methods, to communicate relevant knowledge using appropriate terminology and coherent, accurate written expression.  <b>Weighting: 20 marks</b>	<b>AO2</b> Demonstrate critical understanding of a range of concepts and issues related to the construction and analysis of meanings in spoken and written language, using knowledge of linguistic approaches.  <b>Weighting: 10 marks</b>	<b>AO3</b> Analyse and evaluate the influence of contextual factors on the production and reception of spoken and written language, showing knowledge of the key constituents of language.  <b>Weighting: 10 marks</b>
<b>1</b>	<b>0-10</b>	Attempts to communicate some knowledge of methods of language study. Limited use of terminology to support, more frequent at the top of the band. Frequent lapses of clarity and accuracy in written expression, with limited success at organising material, particularly towards the bottom of the band.	Some understanding of concepts and issues, with some attempt to discuss. Some support offered, less towards the bottom of the band. May have difficulty in exploring concepts and issues. Some knowledge of linguistic approaches, less limited at the top of the band.	Limited understanding of the influence of contextual factors. Attempting some analysis, towards the top of the band, but with limited evaluation and comments, particularly limited towards the bottom of the band. Showing limited knowledge of key constituents, and offering little support for points made.
<b>2</b>	<b>11-20</b>	Basic knowledge of methods of language study, becoming adequate towards the top of the band. Able to use some linguistic terms with some accuracy, but often with errors, especially at the bottom of the band. Often sketchy or uneven in structure; better organised at the top of the band. Straightforward language, becoming more complex at the top of the band.	Inconsistent towards the bottom of the band but shows a basic understanding of concepts and issues, becoming adequate at the top of the band. Reasonable attempt to discuss, but with limited perception, especially towards the bottom of the band. Able to apply some knowledge of linguistic approaches, most usefully towards the top of the band.	Inconsistent attempt to analyse and evaluate, but offering reasonable comment on contextual factors at the top of the band. Tendency to generalise. Some illustration of points, more limited towards the bottom of the band. Some knowledge of key language constituents applied, more evident at the top of the band.
<b>3</b>	<b>21-30</b>	Competent knowledge of methods of language study, becoming secure at top of band. Sound use of appropriate terminology, becoming more competent through the band. Expression generally accurate, controlled and coherent, though more straightforward at the bottom of the band. Sensible organisation of material.	A sound understanding of a range of concepts and issues, with a sound ability to analyse. Sensible and often insightful discussion and explanation, particularly towards the top of the band. Clear and increasing competence through the band in exploring issues and applying knowledge of linguistic approaches.	A solid attempt to analyse and evaluate, becoming increasingly skilled towards the top of the band. Sound application of knowledge of key constituents, though less confident towards the bottom of the band. Able to focus clearly on language in context, and to illustrate relevantly.
<b>4</b>	<b>31-40</b>	Sophisticated and thorough linguistic knowledge, confidently applied, with increasing insight. Accurate and full use of terminology in support of interpretations. Written expression confident, fluent, and accurate, with appropriate linguistic register most apparent towards the top of the band. Effective organisation of material.	Sophisticated and confident understanding of concepts and issues. Detailed, increasingly perceptive exploration, discussion and analysis. A high level of knowledge of linguistic approaches, with consistent support, most aptly applied at the top of the band.	Analysis and evaluation at a sophisticated level. Confident awareness of subtleties and a clear overview. Increasingly able to make precise points and to illustrate them concisely. Able to demonstrate a thorough knowledge of key constituents of language.





WJEC  
245 Western Avenue  
Cardiff CF5 2YX  
Tel No 029 2026 5000  
Fax 029 2057 5994  
E-mail: [exams@wjec.co.uk](mailto:exams@wjec.co.uk)  
website: [www.wjec.co.uk](http://www.wjec.co.uk)